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Modern Drama as a Source of Enlightenment in the 20th Century with Special Reference to John Arden

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Abstract:

Modern drama represented by the dramatists or play writers was a genre which employed the spectator's situation in the theatre as a device revealing the morbid or chaotic of his self-consciousness. It was the composition of liberation, looks at the world and saw a world beyond the operation of mind. This was actually a ray of enlightenment that increased the sense of direction in the real world after leaving the theatre and aim was to promote the art of navigation in reality and was to awaken something close to a direct experience of man's essence as a spirit. Contemporary drama taught that the situation in the theatre was capable of making decisions, judgement to avoid the danger of socialism. New generation of dramatists emerged frequently were eloquent about the forms and aims of this genre. The desire was to create plays that stand in the vanguard of political and social change. Written plays reflected a profound disquiet about the current state of nature. The evolution of theatre censorship in 1968 took place with new writers particularly Wesker, Osborne and Arden produced a real theatre, different from the traditional by a well-made plays. Writers' political protest was contained within existing theatrical modals. Their characters proclaimed a refreshingly abrasive form of radicalism at the audience. These dramatists remained vehement

to the theatre for perpetual challenges and inspirations. They came as maturity at a profoundly dramatic time in British social and political life.

Keywords: Enlightenment, Socialism, Vanguard, Radicalism, Vehement.

The twentieth century provided one of the relatively rare breaks in the world history, the basic geographical rebalancing among major civilizations. In the twentieth century, the shift was a decline of west due to two great wars and the development of other societies. Innovations in all respects of technology, politics and cultures now spread faster than ever. Many political changes, because of imitations of west or efforts to counter its dominance. Most societies changed their forms of government, while Political schools expanded into many new forms. Rigid social inequalities declined. Changes in belief systems occurred as secular system gained adherents. Twentieth century had at least two phases between 1914 and 1945, two major wars and a great depression brought a new international order. Exploiting of social and political cultures means explosion of violence takes place and the glamorization of violence as a form of social and political protest, against decadent bourgeois society through institutionalized manner became prominent. High level of violence had been traditional and endemic in politics and society. In this desire to escape the shackles of imperialism and its attempts to establish a path out of socio-political crises. To develop a sense of social as well as political issues is a major theme of this century in literature. In the twentieth century the peak of activity in the industrialized world coincided with social and political upheaval. Themes emerged for peace against war, for democracy and justice against exploitation and tyranny and common forms too. 20th century had trends towards weapon improvement and weapons became common in war. Streets brought automatic fire arms, nuclear war heads, missile propaganda that helped to increase in war production by falsely misleading the public. Twentieth century had the first globe scale wars between world powers across continents.

Nationalism became a major political issue in the world that acknowledged international law with the rights of nation to self-determination. No century in history had experienced such social transformations as in the twentieth century. Qualitatively and quantitatively this period was different from its earlier periods of the social change for smaller and slower triggered civil wars, rebellions and violent crisis. This extreme social transformation caused hardly any stir and proceeded with a minimum of friction, upheavals and with minimum attention from scholars, the press and the public. But twentieth century had been the cruel and hard in the history with its civic wars, mass tortures, genocides and holocausts. Violence of political surface had transformed not only society but also economy, community and policy in which people lived. The social transformation was like the ocean currents deep blow of hurricane tormented surface of the sea that has had the lasting, indeed the most permanent effect. Society was organized like a ladder; at the top of society the aristocracy followed by middle class that divided itself into upper and the lower classes. In this period the liberal party in Britain won the general elections and launched a program of social reforms to help the poor and old, laying the foundation of the welfare state. During this period in 1903, the movement of suffragettes, born asking for universal suffrage for women, thus laying the foundation of women's emancipation.

The twentieth century played a significant role in English drama. First years of modern period of English drama was full of extreme confusion, but later the development of made a genuine burst of vitality and energy. The theatre as a whole served only for minority of people. At that time, in many fields of arts and thought, a minority of dominant middle class broke away from its own class habit, emerged like a new institution (the free independent theatre) which spread across Europe and reached England in 1992. Ever since, the development of drama as an art has been in the hands of free theatre but, the free theaters however had always been weak. The majority of theatre that existed had been reasonably prosperous but were

normally uncreative. The verse drama came and it was a movement of writers rather than of men closely involved with the theatre. It was not possible for them to express a full human experience because link between literature and theatre had been non-existent for generations. The works of Brecht, Becket, Ionesu became relevant. Much of these works realized in practice and the expansion, the dramatic action and speech that extended in a more vital and extended human range. Number of English dramatists had absorbed these varied influences, and produced their own kinds of work. Now the emergence of working class drama came into existence but the description was general. What came through then was not so much a new era of life. In fact it had some elements common with these dramas. But even in spite of free theatre and verse drama the outlook for the young dramatists had been fairly grim in the beginning of modern drama.

Modern drama represented by the dramatists or writers was a drama which employed the spectator's situation in the theatre as a device revealing the morbid or chaotic of his self-consciousness. It was the drama of liberation. It looks at the world and saw a world beyond the operation of mind. Every play aimed at some sort of elevation and enlightenment for its audience and challenged to improve them in their own enforceable way. Modern drama was actually a drama of enlightenment that increased the sense of direction in the real world after leaving the theatre. The aim was to promote the art of navigation in reality and was to awaken something close to a direct experience of man's essence as a spirit. Modern drama taught that the situation in the theatre was capable of making decisions, the decisions to avoid the danger of socialism.

The new drama movement emerged in British theatre in 1890's and flourished in the first decade of 20th century. Its principal exponents were the playwrights like, Harley Granville Barker, John Galsworthy, John Masefield and G.B Shaw. These dramatists were a firm supporter and promoter of a new drama, with an individual style. There was a new style of

action in acting, less polished perhaps less skilled but stronger, more direct and individualistic. The new drama movement soon became the new theatre movement for it was clear that these dramas could not develop in existing theatrical conditions. For them to succeed, they had to be created their own theatrical environment. A small number of societies were founded with a purpose of presenting the best continental drama to the British audience. In the late 1960s a number of changes occurred in British theatre that changed and challenged the basis of theoretical organizations and signed the beginning of the most exciting decade of drama of the entire century.

A new generation of dramatists emerged frequently were eloquent about the forms and aims of new drama. The desire was to create dramas that would stand in the vanguard of political and social change. Their plays reflected a profound disquiet about the current state of nature. Like the previous dramatic revival, the new also developed as a part of what can easily be seen as a cultural crisis as it challenged the mainstream theatre. Major new writings in two London Theatres, one Royal Court and Theatre Royal were present for the potential immediacy of new drama and able to present an enactment of a particular situation to an identifiable audience. Traditional arena were passed over in favor of new 'arts labs', community centers, working men's clubs etc; anywhere which facilitated a readily accessible performance. Evolution of theatre censorship in 1968 took place with new writers particularly, Wesker, Osborne and Arden, produced a real theatre, different from the traditional by the well-made plays. Their political protest was contained within existing theatrical modals. Their characters proclaimed a refreshingly abrasive form of radicalism at the audience. Dramatists remained vehement to the theatre for perpetual challenges and inspirations. They came to maturity at a profoundly dramatic time in British social and political life.

Osborne was concerned to sustain action, effect the further exploration or highlighting of a situation. While, in Wesker's plays characters came and went with a definite purpose but

limited by the immediate situation. Like Osborne most playwrights rejected the conventional form of theatre and became closely tied to out moulded social forms. These dramatists regard theatre being something more than for irrelevant, escapist entrainment. John Arden English dramatist who, since the world war, had written plays that attracted the widest attention as it had enjoyed in West End and Broad Way. He wrote a series of plays over at least ten years in which he had developed an individual style and was persistent in experimentation. He was born around 1930 and had worked primarily in England with its social and political milieu.

Despite many approaches of playwrights that existed on the stage of England,

Arden's dramas were bold clear, efficient. His characters made his concern in the plays absolutely clear and performance was alive like a speech. Like ballad singers Arden did not wish to argue but offer a fable full of atmospheric activity and with clear statement that made the audience draw their own conclusion. Arden, as a modern dramatist of twentieth century was concerned with state and explored the problems of contemporary society, pacifism, public welfare, and public images. Arden as role of social analyst provided dynamic insightful reportage on the state of nation that was in fact, a narrow version of the complexity theatrical landscape.

Arden used theatre to create and release a response and discover what was involved in human activity and what was prevailing outside theatre. By making his theatre language more artistical, he had given it a strong, bright color, furious movements, open clarity in each aspect. Artificially, he created carnivals, normal behaviors and from the spectators, an alert attention to large problems. He trusted the theatre to transport truth in a realization and made audience find the truth in understanding. Arden presented a rude critique of social system based on vulnerability and oppression and his course of action, shows political, economic and ideological suppression as well as people's sufferings. Arden awakens an attention so that spectators become more aware, more questioning and presents each element of play with

theatrical experience, with good speech gestures, movements and groupings. His imagination in plays defined a wider range of social, political as well as historical reality.

Arden changes and make demands on audiences that radically undermine the conventional responses and are brought to what Arden has called the 'legitimate theatre'. John Arden's theatre was not the theatre of illusion where aim of writers, actors' designers is to convince the audience that everything is as it seems. It was something like Shakespeare's and like Brecht's theatre of skepticism and questioning.

Arden as a political dramatist of twentieth century contributed towards the growth of political drama, was born on 26 October 1930 in Barnsley; Yorkshire. He was trained as an architect, well-read Marxist intellectual and astute art historian. Arden was one among the few dramatists to be mentioned in the same breath as Shakespeare and Brecht. His work bore the heavy influence of Brecht and the epic theatre. Arden gained critical attention for his radio play *The Life of Man* (1956). He also wrote several novels, including *Silence Among Weapons* which was shortlisted for booker prize in 1992. Arden wrote several plays in collaboration with his wife Margaretta D'Aricy that were highly critical of British presence in the Ireland. His plays constantly invoke legend, and politics of colonialism in Ireland. Being a supporter of civil liberties, he was critical of Government's anti-terror legislation that was demonstrated in his radio play *The Scam* (2007)

Arden created new ideas in manner of social and political themes. It was Brecht who invoked him to write such dramas associated with radical left wing- politics in U.K and Ireland. Arden's writing was quite characterized by Brecht's alienation effect, where clashes took place without audience. The events of plays were not simply dramatization or anesthetized analogous of historical happenings, he talked in the events that was greater than his reportage. Arden's political thinking in every one of his works was steeped in politics and was the product of imagination for which non-political reality, private myth, insular fortune,

discrete ego was seen as an independent standing as a material of drama. What is the nature of political reality and how does man relate to it in the crucible of power, rules of social governance? How does one celebrate life in the midst of abstraction? These are the chief emerging questions of Arden's plays. They are what made Arden something extraordinary different from a traditionally political playwright. Although there is a clear necessity to act publically that what pitches him above ideology and keeps his plays anchored in a vision of social actuality. Arden's dramas displayed we might call 'Humanness in politics'.

Arden, as a British dramatist declared his faith in the theatre as a social transport; his dramas raised number of social issues in a documentary approach. Arden's position was more optimistic. John Arden's dramas were concerned with feelings of people rather than their ideas, with expression rather than theory. He always depicted man in society rather than man in drawing room. His desire was, after leaving the theatre audience will mentally and intellectually be involved. Arden had written his plays in order to change his audience. In fact his approach was well characterized by Brecht's description of difference between his epic theatre and the conventional theatre. Arden's theatre was theatre of conflict and committed to issues on social justice. His plays conveyed a strong social and political importance and even today his works have great resonance. Film maker Lelai Dolan described Arden as a "genius" and a "mighty spirit" who was committed issues on social justice as reflected in his art.

Arden studied at Cambridge and Edinburg and trained Architect but in 1930's devoted himself to the theatre and was recognized as one of the prominent dramatists of twentieth century. He was universally acclaimed playwright for his use of elevated colloquial speech to describe deep, desperate and often separate issues as pacifism and violence. Arden grieved British theatre's deficiency of a collective social object. He ridiculed the institution to present sustainable production to increase box office revenue rather than works of art. Arden called the theatre that presents people together for secular purpose and they left the theatre feelings

that they have united societies not just a group of ‘odds and sods’. Arden’s every play was a new variation and dealt with social subject with full scale productions and were genuine original and different from his contemporary in internal consistency and have reliability which makes them logical and coherent.

Unlike Bolt, Shaffer and Pinter John Arden had been interested in writing plays related to social setting. His plays namely *Live Like Pigs*, *Serjeant Musgrave’s Dance* and *Armstrong’s Last Goodnight*, that are in my research work show social as well as political relevance. A request of clarification in regarding the sequence in which the plays were discussed. Chronologically *Live Like Pigs* first performed in 1956 after that *Serjeant Musgrave’s Dance* in 1959 and then *Armstrong’s Last Goodnight* in 1964. It is determined by the need of research in regard with author’s use of social and political material.

Live Like Pigs evidently based on social subject. We witness a troubled attack of uncontrollable outside force into hitherto settled community. The play strikes us a social document in which action is chosen to present the contemporary social history. The play *Live Like Pigs* was written in 1957 and first produced on English stage society at Royal Court Theatre on 30, September 1958. The Sawneys and Jacksons both neighbors wish to be left alone but their way of life collide upon each other through originally unexamined differences. They both become committed to fight. All over the circumstances that yielded up in the action are very common place, both neighbors trying to be friendly, Col trying to pursue Jackson’s daughter Doreen, to come to palace with him, but is stopped. Similarly in scene II Mrs. Jackson is shown one side and another side Rachel, Sally and Sailor quarrels on a small issue. When Mrs. Jackson tried to become friendly comes to get acquainted is rebuffed. Both the incidents draw a demarcation like that cannot be crossed. However all the seventeen scenes have abundant variety of incidents, dramatic tendency is kept tight with rapid change in mood and subject. We get a vivid feeling of life being lived out in front of us. Arden present

characters clearly, differentialize and giving them a nice portion on the stage. The most dominating character is Sailor; he is seventy, too old to dominate and unchallenged. Rachel who is forty holds to overrule Sailor and Col just growing in his manhood. Another character who is an outsider of twenty eight years old to the central party is Blackmouth. The old Croaker, Blackmouth, Daffodil group have the same effect upon Sailor's household as the Sawneys upon Jackson's (The respectable neighbor.) The goodness of *Live Like Pigs* depends on individual and group relationships. The stage characters present only bestow to the tension at the end when the house is in a state of seize.

Armstrong's Last Goodnight is a drama set on the borders of a region of Scotland in 1530 and written in Scottish dialect. This drama is in three acts with some verse and song, based on the Scottish border ballad and historical event. Although set in Scotland, it sheds new way on the experience of enrolled soldier results to end the colonialism in 1960 led by the authority. Here hero is once again is a rebel against authority, like Musgrave in *Serjeant Musgrave's Dance* The characters are divided into groups-Armstrong, Lindsay and McGlass, The Lady and the Maid, the Eliots, Clerks, the secretaries etc. The play set in sixteen century Scotland. An unstable peace situation was in between Scotland and England that constantly threatened by the activities of border outlaws. Lindsay, the messenger and the tutor of the young Scottish King, put himself in the duty of bringing the wicked these outlaws like John Armstrong / Gilnokie under King's peace and order. In this process, he put himself against enemies at court and compromises with England, but this happened only when his own secretary McGlass was stabbed by an Evangelist. This bloody and barbarous story is presented to the audience by Lindsay, in the local tone of sixteen century court poet. Lindsay acts as a mouth piece to the audience offering the events and himself for their consideration. From the very speech, he establishes an attitude that is both gay and sardonic. Arden in this

drama communicated very precisely the quality of Lindsay's mind by the language he uses, the mind that contains intelligence and patience.

The play represents a contrast between Lindsay and Gilnokie. Lindsay mostly sees the violent events calmly. 'to murder murderer, he says, is tether waste'. Even when expressing the urgency of lust he does it coolly. While as Gilnokie in every way opposite to Lindsay, with cunning nature and childish qualities. Arden presents their qualities clearly and objectively. Arden brings rationality and hysteria together with contrast between Lindsay and Armstrong. Lindsay's cool rationality prevents him from taking wildwood madness seriously. "Sir, I do solute you, is Lindsay's formal greeting to Armstrong, and he describes himself as the Salamander". *Armstrong's Last Goodnight* is about the barbarity of civilized man, a barbarity that forced on him by the nature of the game he is playing.

Serjeant Musgrave's Dance an unhistorical play of three acts in the wake of an atrocity by British troops serving in England in 1950. In this play the protagonist is a soldier who returns from Crimean war preaching pacifism and revolution and is sickened of the oppressive rule of the army in the colonies and deserts attempts to strike a blow against his masters. The play is concerned with the arrival of group of deserters; lead by Musgrave apparently recruiting but actually to teach the people of town a lesson about war. They are mistrusted and have trouble everywhere. During the meeting Musgrave reveals his ideas and shocks his audience by showing the box he has brought with the body of local boy killed during the occupation of foreign land. Musgrave has decided to produce a number of soldiers must be killed so that a lesson of war will be learnt in true manner.

The play *Serjeant Musgrave's Dance* with a purpose, with an action up to the climax of a man who has abstract ideas to end the war and tries to end violence by adding more violence. Although this play first given a general antagonist reception by the critics and later it was accepted as an important play. It had all required substance for importance, a serious theme,

dignified and equally serious character, effective language and tragic ending and above all the seriousness of the subject and greater formality of presentation with simplicity of expression that matched with the tone. *Musgrave* is a serious play written in an equally serious style. Arden creates a world that exists quite apart from the audience in the theatre. He uses a stage; a fluid way and sprinkles the action with songs and verses, the fact that world he creates is self-contained needs the audiences towards a particular set of expectation. Arden in his plays deals intelligently give relevant themes which serves to define homogenously the contemporary relevance. He is disentangling, associated in a situation that contains the internal politics of the England. Conflict of reformatory faction, corruption, barbarity, colonialism and oppression that were rave pant in England. Arden's basic themes in his drama were based on the social issues related to man's position in society as well as the existence of serious problems of different kinds of societies which are strongly fatal or lethal. John Arden dramatizes the attempts of individuals to deal with the problems of social condemnation. However John Arden felt that such an approach is reward with the danger for the playwright because of the necessary political divisions with the contemporary audience. How can the playwright dramatize these issues of man's conflict with his society in an action that will not isolate his audience? He does this by means of common man, changing roles of characters who directly address the audience by means of historical ballad form. His function was to draw the audience in to the play, while qualities of character are intend to represent that is common to all. On a whole Arden provides a frame work regarding politics in England, corruption, colonialism that are very much regular part in the procedure of politics. The origin of ideas which accelerates the writing of plays *Live Like Pigs*, *Armstrong's Last Goodnight* and *Serjeant Musgrave's Dance* desire to shine light on the problems relevant to contemporary life.

The major themes that are relevant, illustrates the concern of John Arden in the present context. On the surface it appears that the conflict in the plays is clear cut like barbaric anarchism versus human civilization, destructive individual versus social amity. It is a belief that Government and laws are necessary to accomplish within the society, a political philosophy that describes society is based on voluntary institution, while anti-statism is central. Anarchism bestows opposing authority to the hierarchical organization in the conduct of human relation, but not limited to the state system. Anarchism had a long association with the arts, particularly with theatre, dramatists often incorporating the anarchistic themes in their plays. Arden sets the theme of anarchism in the plays in this research work.

Besides the theme of anarchism, Arden has written plays reflecting the theme of political violence. Political violence is a term used to portray violence committed by government or persons to achieve political goal. Many individuals or groups understand that their political system will never reply to their demands hence they impute violence that is not only necessary but it justifies an order to make their political objectives clear. In all three plays *Live Like Pigs*, *Armstrong's Last Goodnight* and *Serjeant Musgrave's Dance* the theme of political violence is present.

Arden has written these plays on injustice of imperialism. The term imperialism is conflated with colonialism. However many scholars have argued that each have their own distinct definition. Imperialism and colonialism both being used in order to describe one's superiority, domination and influence upon the person or a group of people. Although imperialism and colonialism focus on the suppression of other, if colonialism refers to the process of country taking physical control of another while imperialism refers to the political dominance either formally or informally. Both imperialism as well as colonialism depicted in the dramas of John Arden.

The last but not the least theme prevalent in the dramas of John Arden is pacifism. Pacifism, as it is understood today in an ordinary discourse, includes a variety of commitments on a continuum for an absolute in all actions to more focus or minimal sort of anti-warism. In contrast to the just war tradition, pacifism rejects war as an acceptable means for obtaining peace. This theme is prevalent in every drama of Arden that is in my research. So we say that the themes that we discussed above are directly linked with the political or social issues that were present in England or Ireland when Arden wrote or staged these plays.

In Arden's drama, characterization take place on stage or in front of the camera. The actors usually do not have much time to characterize. They take different approach by relying on implied characterization. That becomes the key to the theme of their character driven narrative, actor who acts usually work profoundly to get an in-depth idea of the personality of their respective characters. In plays or dramas of John Arden, there is no direct statement about the characters nature. The actors build the character from their own perspective of view in the select plays of John Arden.

Arden's plays that forms the basis of this research work are extremely theatrical and portion written directly to the audience. His plays are all concerned with what Richard Gilman termed 'incompatible entities'. He is not a didactic dramatist, but an objective dramatist. His characters are never mere objections of their creator. To him, human condition is a complex riddle, and drama is an art which explores the riddle. His plays execute audience with dramatic speech of much poetic intensity. Characters are objectively created with situations and his characters are individuals, not the social symbols; they speak for themselves in a vernacular prose, song and free verse. Arden in all the plays made extensive use of songs, dance and masks and puppetry in combination with muscular vigorous authority of his writing. In every play Arden uses songs to produce a better effect by varying the affect. As the creator, his characters lie in double nature. Simplified characters used by Arden in his

plays are typical in to that of traditional ballads. His objectivity and use of language compensates the flaws in his plays. He has real abilities in both the forms. Regarding the charm of the old theatre Arden embodies many of its characteristics. Its prominent costumed characters and episodic narrative combined with a simple set and action-packed plot are evocative of Shakespeare as well as nineteenth century romantic drama. Arden feels that most people are influenced by the romanticism of border ballads and used it in the plays concern to satisfy the audience appetite in this respect. The ballad tradition appears to be the single influence on Arden and finds regrettable that public has lost touch with the source.

Arden feels that this ballad tradition of sixteenth century incarnate a situation which consider a writer of talent, is capable of bearing significance that will be of relevance to the twentieth century audience. In Arden's plays however the elements are bold, specific, thorough and energized. He brings new figure on stage labeled clearly and functioning directly. Each character works on his own right, acts and speaks boldly as he can on behalf of imagination or idea as developed by the author. Arden chooses ballad tradition style consciously, intellectually, perceived reasons behind his simple, strong and active figures lies a concern of a general problems of contemporary society. He puts public images, personal values, protests among the characters to illustrate attitudes and explore the problems. The characters present in the plays are liable to fulfill the immediate business with the accounts of past or future consequences. Sometimes one character is made to act as a member to other so that it can provide a declaration or detail of some point of view or past events in order to end the plays statement. Arden's theatrical language is so determined, strong and mature in statement that there has been always confusion about his exploratory and questioning purpose and audiences feel that he takes sides while staging the play. Arden's faith and belief about his characters conduct and the value of their actions, but not the problems raised by his plays on their widest manifestation. Arden seems aware of the difficulty of presenting neutral or

detached in dramatic conflicts. Arden's strategy is that he may not be open-minded as an explorer, and may advocate certain answers of himself. Arden makes fruitful use of dramatic action between the groups of characters, the division is not equally unified, and many individual characters are themselves for purpose of conventional theatre or literary types. On the whole, character whether individual or type reflects others around him. What Arden does in effect seems to fuse narrative action, characterization with a situation statically. In *Live Like Pigs*, *Serjeant Musgrave's Dance* and *Armstrong's Last Goodnight* the action takes place stably, unchanging with the situation and characterization. Arden freely utilizes diverse historical material with artistic conventions and embodies them or fuses into a metaphor or image to give a central thematic concern on. Arden in his plays shows that the characters prove no sign of strain or emotions to exacerbate their tongues. Articulacy is a gift which he gives them; he insisted that character should speak appropriate to his or her station in life. Prose for lower class and poetry for the upper. Arden doesn't want to absorb his audience but to hold a dialogue with them. Sometimes lines are spoken by the actors in such a way as to invite judgment on their characters.

Despite the many approaches of playwright reveal a common desire to provide socio-political concern in his dramas, for the most part, however John Arden succeeds to present social as well as political attention in the plays and provides us a true picture of society through dramatic attention. Though different from his contemporaries, Arden does most to avoid the faults and the effect is compatible with such an aim. His plays are directly concerned with the society than to a particular individual and the use of social and political approach is extremely sophisticated. Using the approach as to enhance the stature of characters his issues themselves become protagonists. His plays reflect the social, political as well as religious insights that surpass his contemporaries. He uses theatrical devices to evade pertinent issues;

he juxtaposes his approach in such a way that we become aware of another perspective regard to a plays thematic concerns.

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